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FIFTH AVENUE GALLERIES
NEW YORK

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OLD MASTERS

by the Great Artists of the
Sixteenth, Seventeenth, and
Eighteenth Centuries

Collection of

THE EHRICH GALLERIES

SALE IN
THE GRAND BALL-ROOM OF
THE WALDORF-ASTORIA
ON THE EVENING OF
FRIDAY, MARCH 24TH
at 8.15 P. M.

On Public View from
Monday, March 20th, until the day of sale, at
THE FIFTH AVENUE GALLERIES
366 Fifth Avenue

LORD WHARTON.



DANIEL MYTENS.
1590-1658

CATALOGUE OF

THE EHRICH GALLERIES COLLECTION

OF

Valuable Paintings

By

The Masters of

The Classic Italian, Dutch,
Flemish, English, Spanish
and French Schools



To be sold

AT ABSOLUTE PUBLIC SALE

ON FRIDAY EVENING

March 24th

The Sale
Will be Conducted
By JAMES P. SILO of
THE FIFTH AVENUE GALLERIES
NEW YORK

1905

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PREFACE

THE Paintings of this Collection will be sold without reserve. Our purpose in bringing them to sale is to use the proceeds for the purchase of new examples abroad, thus increasing the number of genuine "Old Masters" in the United States, and thereby directly adding to the art-wealth of the country.

The beauty and quality of these examples must be left to the judgment of each observer and collector. *The genuineness of every painting is fully guaranteed.* With every example will be delivered a card containing the following guarantee:

> *The genuineness of this painting is guaranteed—that it is an original, not a copy; that it was painted in the epoch in which it is placed, and that it is characteristic and worthy of the artist to whom it is attributed. Should this be disputed by competent expert authority, the painting is returnable to us within one year from date of sale at the price paid, plus interest at the rate of five per cent. per annum.*
>
> *Furthermore, this painting is exchangeable, at the full purchase price, for any painting in our Galleries for a period within five years from date.*

THE EHRICH GALLERIES

By

LOUIS R. EHRICH

CONDITIONS OF SALE

1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders, the lot so in dispute shall be immediately put up again and re-sold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money, *if required*, in default of which the lot or lots so purchased to be immediately put up again and re-sold.

3. The lots to be taken away at the buyer's expense and risk upon the conclusion of the sale and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery; in default of which the undersigned will not hold himself responsible if the lots be lost, damaged or destroyed, but they will be left at the sole risk of the purchaser.

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6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered, or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

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JAMES P. SILO, Auctioneer.

Artists Represented

ARTIST	TITLE	CATALOGUE NUMBER
ALBANI, FRANCESCO.		
	Bacchus and Ariadne.	No. 52.
ALLORI, ALESSANDRO.		
	St. John the Annunciator.	No. 24.
ALLORI, CRISTOFANO.		
	A Sybil.	No. 4.
ASSELYN, JAN.		
	Rest Near the Old Bridge.	No. 14.
BARRET, GEORGE.		
	Afterglow on the Moor.	No. 40.
BEERESTRAATEN, JAN VAN.		
	Return of the Fleet.	No. 37.
BOL, FERDINAND.		
	Portrait of the Painter Van Somer.	No. 32.
BONINGTON, RICHARD PARKES.		
	Morning on the Beach.	No. 1.

ARTIST	TITLE	CATALOGUE NUMBER
BORDONE, MATTIA.		
	Don Carlo di Medici.	No. 18.
BOSSCHAERT, THOMAS.		
	The Young Bacchus.	No. 38.
BOTH, JAN and ANDRIES.		
	Italian Landscape.	No. 45.
BOUCHER, FRANCOIS.		
	Galatea.	No. 57.
BOURDON, SEBASTIEN.		
	Flight into Egypt.	No. 73.
CANALETTO, ANTONIO.		
	Mouth of the Grand Canal, Dogana.	No. 8.
	Piazza of Venice from San Marco.	No. 31.
	On the Grand Canal.	No. 64.
CAPELLE, JAN VAN DE.		
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CARAVAGGIO, MICHAEL ANGELO.		
	The Quartette Rehearsing	No. 30.

ARTIST	TITLE	CATALOGUE NUMBER
CLAUDE LORRAINE.		
	Dance of the Village Youth.	No. 23.
CORREA, M.		
	Flight into Egypt.	No. 20.
CORREGGIO, ANTONIO ALLEGRI.		
	The Holy Family at Rest.	No. 63.
CRAYER, GASPARD DE.		
	Father Andreas Rosa.	No. 47.
CROME, JOHN.		
	The Old Mill.	No. 59.
DOBSON, WILLIAM.		
	Portrait of Lord Cavendish.	No. 13.
DOLCI, CARLO.		
	Madonna Adolorata.	No. 41.
ELMER, STEPHEN.		
	The Poet Gray's Cat.	No. 74.
ERMELS, J. FRANZ.		
	Italian Landscape.	No. 3.

ARTIST	TITLE	CATALOGUE NUMBER
FALENS, CHARLES VAN.		
	Halt at the Inn.	No. 5.
FLORIS, FRANS.		
	Madonna and Child.	No. 44.
FRANCKEN.		
	Adoration of the Magi.	No. 26.
GATTI, BERNADINO.		
	Adoration of the Shepherds.	No. 35.
GOSSAERT, JAN.		
	Magdalen and Angels.	No. 16.
GUERCINO (GIOVANNI FRANCESCHI BARBIERI).		
	Saint Agatha.	No. 9.
HARINGH, DANIEL.		
	Mother and Daughter.	No. 42.
HARLOW, GEORGE HENRY.		
	Portrait of Admiral Yorke.	No. 6.
HOGARTH, WILLIAM.		
	Portrait of Himself.	No. 43.

ARTIST	TITLE	CATALOGUE NUMBER
HONDEKOETER, MELCHIOR DE.		
	Cock and Hen.	No. 71.
HUDSON, THOMAS.		
	Portrait of Mrs. Colley Cibber.	No. 39.
IBBETSON, JULIUS CAESAR.		
	Approaching Storm.	No. 7.
JANSSENS, CORNELIS.		
	Court-lady under Charles I.	No. 48.
JARDIN, KAREL DE.		
	Rest by the River.	No. 50.
KNELLER, SIR GODFREY.		
	The Little Prince.	No. 2.
	Portrait of Admiral Edward Russell.	No. 51.
LAER, PIETER VAN.		
	The Old Abbey Inn.	No. 72.
LANCRET, NICHOLAS.		
	Fête Champêtre.	No. 21.
	Afternoon on the Terrace.	No. 68.

ARTIST	TITLE	CATALOGUE NUMBER
LEFEVRE, ROBERT.		
	Sister of the Painter.	No. 70.
LELY, SIR PETER.		
	James Prescott of Warwick.	No. 15.
	Countess of Cleveland.	No. 22.
	Countess of Chesterfield.	No. 62.
MIGNARD, PIERRE.		
	Portrait of Madame de Fouquières.	No. 67.
MONTEMEZZANO.		
	Europa and the Bull.	No. 60.
MORLAND, GEORGE.		
	Pigs in the Straw.	No. 36.
MURILLO.		
	The Repentant Magdalen.	No. 69.
MYTENS, DANIEL.		
	Portrait of Lord Wharton.	No. 65.
OMMEGANCK, P. B.		
	The Milkmaid's Hour.	No. 66.

ARTIST	TITLE	CATALOGUE NUMBER
OPIE, JOHN.		
	Portrait of Richard Brinsley Sheridan.	No. 25.
RAEBURN, SIR HENRY.		
	Portrait of Thomas Gregory.	No. 56.
RAOUX, JEAN.		
	Portrait of Court-lady under Louis XV.	No. 33.
RIBERA, GIUSEPPE.		
	Diogenes in His Tub.	No. 58.
RILEY, JOHN.		
	Portrait of Lady William Eliott.	No. 28.
	Portrait of Sir William Eliott.	No. 29.
ROOS, JOHN HENRY.		
	Ideal Landscape in Italy.	No. 75.
ROSA, SALVATOR.		
	Architectural Dream.	No. 61.
RUSTICI, FRANCESCO.		
	Madonna, St. Joseph and Child.	No. 49.
STELLA, JACQUES.		
	Rustic Fête.	No. 12.

ARTIST	TITLE	CATALOGUE NUMBER
SUSTERMANS, JUSTUS.		
	Portrait of Vittoria Delle Rovere.	No. 54.
SWANEVELDT, HERMANN.		
	The Philosopher's Landscape.	No. 19.
TISCHBEIN, JOHN HENRY.		
	Ulysses and Nausicaa.	No. 55.
TURNER, J. M. W.		
	Brougham Castle.	No. 17.
	The Tower of London.	No. 53.
VAN LOO, JEAN BAPTISTE.		
	Portrait of Madame de Maintenon.	No. 10.
WILSON, RICHARD.		
	River Scene with Castle.	No. 34.
	The Vale of Llangollen	No. 46.
WOUWERMAN, PETER.		
	Crossing the Ford.	No. 27.

1

RICHARD PARKES BONINGTON

English School

1801–1828

BONINGTON, born in England, was taken to Paris at the age of fifteen, where he pursued his art studies. After a long visit to Italy, he returned to England, where his early works excited much amazement. Delacroix, his close friend, said: "He had a fine eye for the charm of Nature, saw grace and beauty in her everywhere, and represented the spring and the sunshine in bright, clear tones." It has been claimed that "Bonington is the link of union between the men of classic fame in England and the Barbizon school, with all its developments in the landscape art of France."

MORNING ON THE BEACH

NEAR a heavy yawlboat high on the strand is a fisherwoman, with basket, moving towards the water, which lies pale green and misty in the moist morning air. A headland is seen dimly under heads of rain-cloud, while the seaward horizon is veiled with lighter clouds. Eel-pots lie in pools in the foreground; a stranded fishing-boat, with raised sails, in the margin of the sands waits for the return tide. Delightful color scheme, narrow but very effective.

On canvas; height, 17¾ inches; width, 23⅞ inches.

2

SIR GODFREY KNELLER

275

Dutch School

1646–1723

KNELLER, although born in Germany, is classed in the Dutch School, as he received his art education in the school of Rembrandt and afterwards studied under Ferdinand Bol. After visiting Italy, he spent some time in Hamburg; but at the age of twenty-eight he went to England, where at the courts of Charles II, James II, and William and Mary, he won laurels and fortune. He was knighted in 1692, and created a baronet in 1715. "There was hardly a person of note in his day whom he did not paint."

THE LITTLE PRINCE

THE long cloak, caught together over the left shoulder by a pearl-studded clasp, brown cloth with pale gold lining of satin, betokens a child of royal blood. The delightful "classic" garment underneath, the sandals and pink lacings of ribbon on the legs with jewels and pearls at instep and shin, the side-step as taught by the royal master of courtesies and the dance, the carefully curled hair and the grave face are thoroughly characteristic of the reign of Queen Anne. Note the composition in which the white masses of the greyhound on the left balance those of legs and left arm on the right.

Fine tones in draperies. Naive old-fashioned treatment of child's costume.

On canvas; height, 50 inches; width, 40 inches.

3

J. FRANZ ERMELS

German School

1621–1699

ERMELS, born near Cologne, after learning the rudiments of art, went to Holland, where he took up landscape-painting. He imitated Jan Both very closely, so that his paintings are often attributed to Both. Ermels returned to Nuremberg in 1660, where he spent the remainder of his life. Fine examples of his works in the galleries of Germany and of Milan.

ITALIAN LANDSCAPE

WIDE landscape remarkable for its exquisite distance of plains, hills and low-lying ranges of clouds which appear like distant snow-clad mountains floating in the air. Excellent group of peasants and cattle to the left foreground; delicate painting of green foliage against the light sky.

On canvas; height, 24½ inches; width, 29¾ inches.

4

CRISTOFANO ALLORI

Italian School

1577–1621

CRISTOFANO was the son of Alesandro, and, like his father, devoted himself to portrait-painting as well as to religious and historical works. His painting of "Judith with the head of Holofernes" in the Pitti Palace, Florence, is justly famous for its singular beauty and charm. Other examples, portraits, are in the Louvre and National Gallery.

A SIBYL

EVIDENTLY the portrait of some lady who was famous in her day for literary compositions, perhaps for some poem on the well-worn theme of woman's love for children. At least one may infer as much from the oil-painting of a mother nursing her child on which the poetess rests her hands. She is clad in garments which seemed to the artists of the 17th century appropriate to a sibyl. Note the curious turban and the golden band over the forehead full of mysterious signs.

The simple, broad painting of eyes, nose and mouth, the good drawing of the hands, the low, fine tones of robe and cloak make this a noble piece of decoration.

On canvas; height, 49½ inches; width, 36 inches.

5

CHARLES VAN FALENS

Flemish School

1684–1733

FALENS was the most gifted follower of Philip Wouvermanns, whose style he brilliantly imitated. His work is so exceptional in character that his paintings are frequently mistaken for those of his master.

HALT AT THE INN

A TAVERN built into the ruins of an old castle affords a chance for picturesque effects of broken walls, tiled roofs mended with thatch, wooden lean-to, and patched windows. A cavalier, lady, sewing-woman, etc., have stopped for a moment at this rookery. To the right is a very lovely landscape of meadows, castle, ridge, and mountain, covered by a delicately clouded sky. The foliage of a tree near the inn is beautifully outlined against the sky, almost with the touch of Corot. The white horse in the group, as in Wouvermanns' pictures, makes a high light in just the right part of the canvas. Soft sunlight effects, lovely tones—a little pearl by a minor master.

On panel; height, 20½ inches; width, 16½ inches.

6

GEORGE HENRY HARLOW

English School

1787–1819

HARLOW was a pupil of Sir Thomas Lawrence, "and it is allowed that he entered more largely into the peculiar style and character of that master's performances than any other of his pupils." His death at the early age of thirty-two prevented his attaining his highest development, although his good portraits are steadily rising in public estimation.

PORTRAIT OF ADMIRAL YORKE

CLEAN, smooth, broad brushwork suggestive of the Gainsborough and Reynolds school. Deep red uniform, brass gorget, chapeau bras under left arm. Clear, straightforward look, nice modelling of lips. A handsome portrait with strong decorative qualities.

On canvas; height, 30 inches; width, 25 inches.

7

JULIUS CAESAR IBBETSON

English School

1759–1817

IBBETSON—called by Sir Benjamin West "The Berghem of England"—although not over-successful in his lifetime, is now rising in the appreciation of art-lovers. Six of his paintings are in the South Kensington Museum.

APPROACHING STORM

AN English scene with the peculiar lighting which one perceives just before the outbreak of a storm when the colored masses are part glorious in rosy reflections, part sombre with the rain. In the half-darkened foreground three farm horses trudge homeward in single file led by the ploughman and followed by a setter. The time is autumn and the brownish foliage accords well with the lurid glow in the heavens.

Firm drawing, bold rich color, hard brushwork.

Signed lower right: Julius Ibbetson, 1796.

On canvas; height, 19½ inches; width, 25 inches.

CANALETTO

(Antonio Canale)

Italian School

1697–1768

Of Canaletto it has been said: "He was born in Venice, lived in Venice, and painted Venice!" He treated these Venetian views with intelligence of perspective and a conduct of aerial tint that are indeed most admirable. Every great gallery of Europe possesses examples of Canaletto, and his works are prized by collectors because of their decorative quality.

MOUTH OF THE GRAND CANAL, DOGANA

The view taken is San Giorgio on its little island to the left, a glimpse of the wide lagoon, the Dogana in the near middle distance, with the church behind it, the mouth of the Grand Canal very much narrowed by the perspective, and a bit of the Ducal Palace to the extreme right. Great variety in costume of gentlemen and ladies, boatmen and beggars, gondoliers and fishermen. Curious details of shipping, architecture, etc. Pale, cold sunlight, easy, inspired touch.

On canvas; height, 16 inches; width, 25 inches.

SAINT AGATHA



GUERCINO
1591–1666

Catalogue No. 9

9

GUERCINO

(Giovanni Francesco Barbieri)

Italian School

1591–1666

J. A. SYMONDS says: "Guercino lived the life of an anchorite, absorbed in studies, reserved, sober, pious, truthful, sincere in his commerce with the world, unaffectedly virtuous, devoted to his art and God." As a young man he was influenced by Caravaggio; in middle life by the Caracci; and later in life by the manner of Guido Reni. He is one of the favorite painters of the late Italian School.

SAINT AGATHA

ALTAR-PIECES of the beautiful saint reflecting on her martyrdom as she raises her eyes swimming with unshed tears, her mouth opened in prayer—while with the gesture of her right hand she offers herself as a sacrifice to God. In her left she carries the palm of martyrs. Pallid from emotion, she is still a beautiful young woman; her black hair frames the white face in which the reddened eyelids betray weeping.

Beautiful subdued reds, greens, brown-golds and ivory-whites in her peculiar and somewhat complicated dress. Background of a uniform greenish tint against which the black hair is advantageously relieved.

On canvas; height, 33¾ inches; width, 26¾ inches.

10

JEAN BAPTISTE VAN LOO

French School

1684–1745

VAN LOO, the pupil of his father, studied in France and in Italy. Returning to France after two years of work for the Duke of Savoy, he spent some time in Paris. In 1737 he went to England, where "he soon bore away the chief business of London from every other portrait-painter. His likenesses were very striking, though not often flattering." In 1740 he became a member of the Academy of Paris.

MADAME DE MAINTENON

WITH eyes cast down to the left, a severely simple brown dress with small ruffle, a nun-like cap and black veil over her head, this "stateswoman," rather than royal favorite, looks from the canvas. It is an enigmatical face with traces of former beauty—an abbess, let us say, who muses over a very checkered past. In the sober simple drawing and avoidance of attempts after effects this work makes a contrast to those of Carel van Loo, the more famous but less individual younger brother of the painter.

From the collection of Robert Gilmore, Baltimore, who obtained it from Chevalier Apostole, formerly Director Hague Gallery.

On canvas; height, 30 inches; width, 25 inches.

MADAME DE MAINTENON



JEAN B. VANLOO
1684–1745

Catalogue No. 10

11

JAN VAN DE CAPELLE

Flemish School

Flourished about 1650–1680

CAPELLE, "whose works have of recent years become popular with collectors," has left little record of his life. He was probably born about 1635. "His works are comparatively rare; they show that he loved a calm sea, lit up with warm rays." The London National Gallery possesses fine examples of his works.

EVENING ON THE SCHELDT

CLOUDS edged with gold from the vanished sun occupy the broad expanse of sky, which is elsewhere tinged with paler gold. At anchor are a frigate and a cutter showing the Dutch flag. Fishing craft, with their "sideboards" hoisted, drift along with the wind directly aft. The river is so quiet that the hills are reflected, and cows standing in silhouette on a point of land against the sunset, man in skiff, a post at the mooring place, are also reflected in the smooth surface. Easy, masterly brushwork; restful picture.

On canvas; height, 24½ inches; width, 31½ inches.

JACQUES STELLA

French School

1596–1657

STELLA, born in Lyons, went to Italy at the age of twenty. After residing seven years in Florence, he went to Rome, where he formed an intimacy with Nicholas Poussin. After a residence of eleven years in Rome, he returned to France, where his reputation had preceded him. Cardinal Richelieu took him under his patronage, and he was soon appointed painter to the King. "He succeeded best in easel pictures, particularly those of pastoral subjects. His invention is noble, his design rigidly correct, and his attitudes natural. He was a perfect master of perspective, and often enriched his pictures with noble architecture."

RUSTIC FÊTE

HANDSOME figures of men and women mostly of a peculiar blond type, suggesting a study of Rubens, give fine color and fine lines to the groups in Stella's paintings. The Italian influence shows in the architecture of the background; there stands an elaborate villa with portico statues in the garden, statues on the roof. To the left a tired dancer drinks wine near a woman and child; to the right several small groups sit or wander under trees. Fine faces, sweet pale blues and yellows, reds, etc., in the draperies of the revellers. This painting shows, in part, an anticipation of Watteau.

From the Remenyi collection.

On canvas; height, 31½ inches; width, 43 inches.

RUSTIC FÊTE



JACQUES STELLA

1596–1657

Catalogue No. 12

13

WILLIAM DOBSON

English School

1610–1646

DOBSON, called "the English Van Dyck," appears to have approached nearest to the excellence of the great Flemish master. Van Dyck was his friend; and after the former's death, Dobson was appointed painter to Charles I, whose portrait he painted. He also painted a number of the nobility. Several of his portraits are in the National Gallery.

PORTRAIT OF LORD CAVENDISH

A YOUNG cavalier of a type of face not dissimilar to Charles I, delicate feminine hand, mouth in fine curves though somewhat resolute in expression. Summary but not unskilful painting of features, earnest and intelligent gaze like the portraits by Titian and Van Dyck.

The beautiful blue satin doublet and deep collar fringed with red lace betoken a high and perhaps a princely rank.

From the collection of the Earl of Bute.

On canvas; height, 29¾ inches; width, 24¾ inches.

14

JAN ASSELYN

Flemish School

1610–1660

Asselyn, a distinguished Flemish landscape painter, went to Italy while young, remaining there several years. "His pictures represent views in the vicinity of Rome, enriched with ruins and edifices. In landscape he imitated Claude Lorraine. His touch is free and firm, his coloring bright and clear, his skies warm, and his figures well drawn. His works are very highly esteemed."

REST NEAR THE OLD BRIDGE

Broad, easy tonal effects of brushwork on crags and distance, stone wall, and ancient fortified bridge. Soft effects of sunlight, lively painting of agitated water above bridge. The group of country people resting in the central foreground are uncommonly racy in character and really beautifully painted as to color and drawing. On the extreme left a boy opens a rude gate and behind him a horse grins with the peculiar movement of the lips well known to horsemen.

Signed on saddle-bag with monogram.

On canvas; height, 26 inches; width, 32 inches.

JAMES PRESCOTT OF WARWICK.



SIR PETER LELY.
1617-1680

SIR PETER LELY

English School

1607–1680

LELY was born in Germany, studied in Holland, and came to England at the age of twenty-four—one year after the death of Van Dyck, whose style he followed. He painted the portrait of Charles I—and of Cromwell as well. Charles II appointed him his court-painter and conferred on him the honor of knighthood. " He gained great reputation and encouragement, and for many years was the most eminent painter in England. His works are characterized by a beautiful and permanent coloring, and by the graceful attitudes of his subjects."

JAMES PRESCOTT OF WARWICK

THE coloration and design of this picture suggest the effect of tapestry. The retriever and bird suggest what is dear to the landowning Englishman, the hunt; the brown-gold cloak passed about the shoulder indicates that little Master Prescott might in time to come go to court if he was not already " court-feasible " when this was painted. The old rose of the puffed shoulder pieces and pleated skirt of his " classic " coat is a delicious color note; the gray buskins or half-stockings of satin with sandals, the shirt thrown open at the neck, the long, curly hair and placid long-eyed, long-nosed visage are all of the Lely stamp—amusing, quaint and exceedingly decorative.

From collection of Count Arthur von Bertholdt.

On canvas; height, 50 inches; width, 40 inches.

16

JAN GOSSAERT

(Mabuse)

Flemish School

1470–1541

JAN GOSSAERT—called Mabuse from the name of his birthplace—was the first Flemish painter to go to Italy. Setting out in 1508, he spent ten years studying the works of Da Vinci, Michael Angelo, and other Italian masters. "His design surpasses his contemporaries of the Flemish School; his coloring is fresh and clear, and his finish is unusually precious and polished."

MAGDALEN AND ANGELS

A PRIMITIVE picture from the Netherlands embodying the favorite mediæval idea of Mary Magdalen as a repentant sinner, who during the long stay in the desert has no means of renewing her robes and so clothes herself completely in her magnificent growth of hair. This picture shows the Assumption of Mary Magdalen. She stands on a small cloud above a mountain peak with two winged angels at her sides in adoring attitudes. Though they have wings, they, too, stand on small dark clouds, and the drawing of their bodies shows that they have weight. The naïvete of these early paintings makes them greatly sought; original coloration and the softening effects of time add much to their beauty. The tender, appealing gaze in Magdalen's face is worth noting.

On canvas; height, 28 inches; width, 18¼ inches.

BROUGHAM CASTLE, CUMBERLAND



JOSEPH MALLORD WILLIAM TURNER
1775–1851

Catalogue No. 17

JOSEPH MALLORD WILLIAM TURNER

English School

1775–1851

TURNER, the son of a barber, born in London, has been called the greatest imaginative landscape-painter that ever lived. By the time he was fourteen he had begun to paint in oils, and was admitted as a student at the Academy. For over sixty years thereafter he continued to paint, working with incredible industry, and finishing a vast number of paintings. In Turner's first period, to which this example belongs, which lasted until about 1820, his paintings show the closest attention to the most minute details of nature. "The keynotes are grayish green and brown; pure blues and delicate golden yellows being admitted in small quantity as the lowest and highest limits of shade and light; and bright local colors in extremely small quantity in figures or other minor accessories." Everything that came from Turner's hand is precious, and discerning collectors are eager to secure an example of his work.

BROUGHAM CASTLE, CUMBERLAND

IN his series of British rivers early in the last century the solitary and eccentric Turner made this view of historic Brougham Castle in Cumberland, whose ruins stand at the confluence of the Lowther and the Eamont rivers. The pale yellow land and melting distance recalls Bonington. A certain preference for straight lines horizontal and upright makes one feel that Turner was thinking of the reproduction in black and white. The water-reflections are masterly, and the golden glow foretells the future creator of color effect.

Purchased many years ago in England by F. O. Matthiesen.

Exhibited Boston Museum, Metropolitan Museum, and elsewhere.

Signed, lower right, J. M. W. Turner, 1806.

Water Color; height, 28 inches; width, 45 inches.

MATTIA BORDONE

Italian School

Early 17th Century

BORDONE was born in Bologna, and devoted himself principally to portraits. Later in life he went to France, where he met with great success. This example would indicate Spanish influence. He returned to Italy as a man of wealth, and died there at the age of sixty.

DON CARLOS DE MEDICI

"DON CARLO MEDICI DI ANNI X" is the plain inscription, in gold letters, that runs across the green velvet background of this portrait of a boy. The face is that of a young person already influenced by the ideas of his religious instructors. He gazes full of anxiety out of his blue eyes and places a hand on a book of prayers which he regards as a talisman against the ills of life. Despite the queer shape of his gown and the naïveté of the painting, this is a most curious and delightful canvas. The colors of gold-braided brocade gown, of table-cover, and curtain are superb.

On canvas; height, 51 inches; width, 33 inches.

19

HERMANN SWANEVELT

Dutch School

1620–1690

SWANEVELT, born in Holland, went to Italy at an early age, and in 1640 became the pupil of Claude Lorraine. "He made the works of that poet-painter his model. He became one of the most celebrated landscape-painters of his time. He nearly equalled Claude in the tenderness of his tints, in aerial perspective, in the delicate gradation of his distances; and he excelled him in his figures and animals. Swanevelt approached Claude nearer than any other master."

THE PHILOSOPHER'S LANDSCAPE

EXQUISITE distance of blue hills, sunlit clouds, river valley with old buildings on both banks of the stream, sombre grove to the left, shattered tree in Salvator Rosa's style to right constitute a landscape which is in itself a delight. But the old painter was not content to let the observer argue upon history from the broken bridge in the middle distance, the curious buildings perhaps of Roman times at one end of the bridge and those across the broad bed of the stream which mark where one on the other side was fortified. He places in the central foreground, yet in shadow, a fine specimen of the philosopher in a rich red single garment,— barefooted, bareheaded, his stick, dog and wallet by his side.

He is a Stoic gazing on the ravages of time and pondering on the ups and downs of life.

On canvas; height, 26 inches; width, 39 inches.

20

MARCOS CORREA

Spanish School

Latter half of 17th Century

LITTLE is known of the life of Correa. He was a member of the Academy of Seville from 1667 to 1673. He inherited good art-traditions, being the pupil of Bobadilla, who again was the scholar of Zurbaran.

FLIGHT INTO EGYPT

THE Madonna with Christ child in swaddling cloth on her lap sits directly sidewise on the ass, which is led by a small winged angel wearing a red robe to the knees. Another angel with palm branches flies overhead. St. Joseph, instead of being the old man into which the popular stories of Christ's childhood made him, is a young man with a long staff who offers the Virgin an apple. She looks coyly down at him, but makes no motion to accept it. On a hilltop to the extreme right is a figure without wings, flying or springing from the cliff. Soft mellow colors in drapery; earnest faces, naive accessories. The faces of the little angels are strongly Spanish; those of the Virgin and St. Joseph scarcely less so.

Curious picture, winning through its naive simplicity.

Signed lower right: Correa.

On canvas; height, 45 inches; width, 38 inches.

FÊTE CHAMPÊTRE



NICHOLAS LANCRET

1690–1743

Catalogue No. 21

NICHOLAS LANCRET

French School

1690–1743

LANCRET has been called "the art child of Watteau." For a time he and Watteau were on close terms, but the friendship was broken, it is said, by the jealousy of the master over the success of his follower. Lancret met with such success that he was presented to Louis XV, for whom he painted pictures at Versailles. "His art displays ease and graceful movement. To truth and naturalness he adds good execution." Lancret's paintings are so exquisite in color and in decorative quality that they greatly enrich and beautify modern rooms. His works are being sought more and more eagerly, and their prices are advancing with every year.

FÊTE CHAMPÊTRE

DECORATIVE panel for one of the famous boudoir interiors arranged by the architects of the great houses built during the reigns of Louis XIV and XV. The undulating group of merry-makers never violate the fashionable proprieties, the nearest to the right conduct being a rather close approach on the part of two of the young gentlemen to their lady-loves.

Sweet and sumptuous color scheme, delicate faces, charming tones in robes, soft and vaporous distance.

From the collection of Sir John Porter.

On canvas; height, 23¾ inches; width, 39½ inches.

SIR PETER LELY

Dutch School

1617–1680

LELY was born in Germany, studied in Holland, and came to England at the age of twenty-four—one year after the death of Van Dyck, whose style he followed. He painted the portrait of Charles I—and of Cromwell as well. Charles II appointed him his court-painter and conferred on him the honor of knighthood. "He gained great reputation and encouragement, and for many years was the most eminent painter in England. His works are characterized by a beautiful and permanent coloring, and by the graceful attitudes of his subjects."

PORTRAIT OF THE COUNTESS OF CLEVELAND

THE lights that play in the pearl ear-drops and pearl necklace show a skilled hand in still life; and the painting of golden and white satin, of the jewels in the shoulder-strap and of the lady's light brown ringlets is that of a master. In expressiveness of the eyes and in modelling of the features this portrait may claim a high position among Sir Peter Lely's likenesses of the noble ladies at the British Court.

From the collection of Lord Napier of Ettrick.

On canvas; height, 23 inches; width, 19½ inches.

DANCE OF THE VILLAGE YOUTH



CLAUDE LORRAINE

1600–1682

Catalogue No. 23

CLAUDE LORRAINE

(Claude Gellée)

French School

1600–1682

CLAUDE, called "Lorraine," because born in that province, was the son of humble parents. An orphan at twelve, he took to wood-engraving, and received some instruction in drawing. A kinsman took him to Italy in his fourteenth year. After the lapse of twelve years, he returned to Lorraine for a short time, again going to Rome in 1627, where he spent the rest of his long life. "Claude's works are combinations of beautiful objects borrowed from the inexhaustible sources of nature, enriched by art, and exhibited under the most lovely forms." Even Ruskin admits that Claude effected a revolution in art. "This revolution consisted in setting the sun in heaven." Constable, writing to his wife, who had expressed jealousy of his passionate admiration for the works of Claude, said: "If anything could come between our love, it is Claude." His landscapes are treasures which are becoming more and more rare.

DANCE OF THE VILLAGE YOUTH

CLAUDE GELLÉE, of Lorraine, made a deeper impression on modern landscape than any other specialist in that branch of art. The figures in this picture are not important; they are young persons of both sexes dancing and seated in the shade, but the eye takes them in as mere spots of color and passes to the soft vaporous distance where the true power of the master is shown. The quiet river with its long stone bridge is doubtless an actual scene in France, though the figures betray the Italian influence common to most of the French, Flemish and Dutch landscapists of the period.

Tender, luminous sky, foliage like the Dutch painters, balanced composition.

On canvas; height, 29 inches; width, 36 inches.

ALESSANDRO ALLORI

Italian School

1535–1607

ALLORI was the son of a painter and the nephew of Angiolo Allori, known as Bronzino. His life was spent principally in Rome and Florence; and he devoted himself not only to sacred and historical painting but to portrait painting as well. "His genius appears to have been equal to every branch of painting." The Uffizi Gallery in Florence contains sixteen of his works.

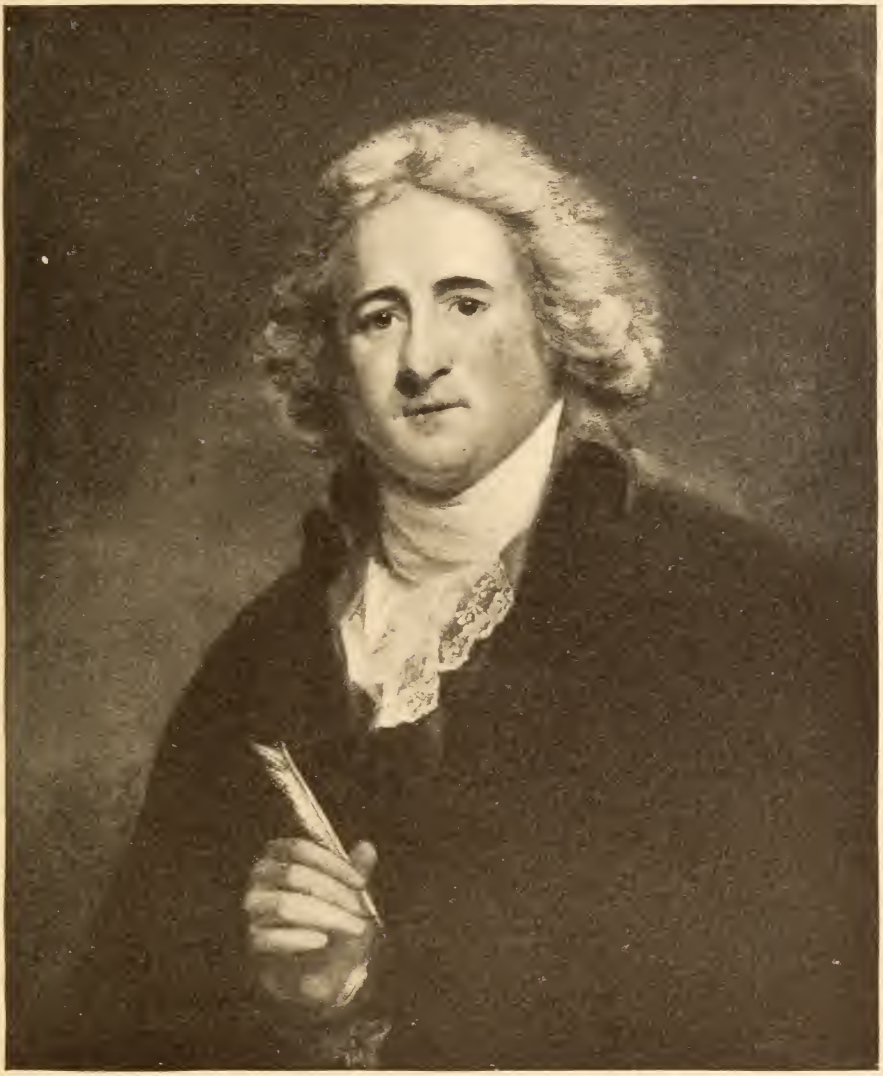
ST. JOHN THE ANNUNCIATOR

ALTAR-PIECE for a chapel dedicated to St. John the Annunciator or Forerunner. A noble youth with regular features holds in the left hand a cross made of bamboo carrying a ribbon with the legend "Ego Sum—Filius Dei." The right hand, curved gracefully at the elbow, points to heaven; the eyes gaze sweetly, and with pondering rather than compelling, straight from the canvas. The traditional robe of goat-skin is far from harsh, its tone is pale yellow. The cloak of red cloth hangs in splendid folds.

Firm, bold drawing of bust and hands; gentle expression of right fingers and features. Large decorative figure well fitted to "carry" if placed at some distance from the observer.

On canvas; height, 43¼ inches; width, 32¼ inches.

RICHARD BRINSLEY SHERIDAN



JOHN OPIE
1761–1807

Catalogue No. 25

25

JOHN OPIE

English School

1761–1807

OPIE came to London when he was nineteen, where he was known as " the Cornish wonder." He painted historical pictures, rural subjects, and portraits, winning success in all three branches of art. In 1806 he was elected Professor of Painting of the Royal Academy. His portraits of men are " distinguished by identity and truth." They frequently show a strong influence of Sir Joshua Reynolds.

RICHARD BRINSLEY SHERIDAN

ALERT penetrating look from a face that seems full of enjoyment of all pleasures. Gray wig and dark blue coat. Good modelling of cheeks and lips. The famous dramatist holds a quill in his right hand and seems to be reflecting on the next thing he will write.

On canvas; height, 30 inches; width, 25 inches.

FRANS FRANCKEN

Flemish School

1581–1642

FRANCKEN, son of Frans Francken, the elder, came from an extended family of artists. Born at Antwerp, he visited Italy early in life, and especially studied the works of the great colorists of the Venetian School. Returning to Antwerp, he soon won distinction, and became Dean of the Guild of St. Luke. He was decidedly influenced by Rubens. His paintings are found in the great galleries of Holland, Belgium and Germany.

ADORATION OF THE MAGI

SCENE from the New Testament which shows the aristocratic tendency of this Flemish painter. The stable is represented by a haystack and a scaffolding, but the Virgin, clad as a classic princess, rises from a red-upholstered chair which makes a queer contrast with the straw at her back and the head of the cow in the shadow.

Francken shows in this picture his careful preparation for oils by careful drawing. The wise men, Caspar, Balthazar and Melchior, are clearly defined as a Hebrew or Arab, who kneels in a splendid red cloak, a Greek or Teuton who brings a ship-shaped vase, and an African who holds a gold box.

Charming tones, careful drawing of folds in robes. Rubens-like carnations.

On copper; height, 13¼ inches; width, 9¾ inches.

ADORATION OF THE MAGI



FRANS FRANCKEN
1581–1642

Catalogue No. 26

CROSSING THE FORD



PETER WOUWERMAN

1625–1683

Catalogue No. 27

27

PETER WOUWERMAN

Dutch School

1625–1683

BORN at Haerlem, he studied with his father, and later with his more famous brother, whose style he followed with such success that some of his works are attributed to Philip. His pencil is less delicate and, possibly, his color less transparent than that of Philip, but in sentiment, in the breadth of subject, and in the sympathy with nature he is the superior artist. His works are found in many of the European galleries and choicest private collections.

CROSSING THE FORD

A SPLENDID view from hills across a rich plain studded with cities, and a well-drawn mountain range with bold cloud forms above it make the background of this stately canvas as fine as the foreground. In this we see an immense covered farm-cart pulled by five horses advancing along a road deep in water. The procession of horses and peasants is viewed by a cavalier with hooded goshawk on arm and red hunting-coat, who bestrides a powerful white horse. Besides him is a mounted lady, while another cavalier approaches.

Dark foreground lighted by the two white horses, the splashing of water, high lights on hunting-dogs, etc. Rich, broad tones in distance, distinguished composition. This example has museum quality.

Signed on cart with monogram P.W.

On canvas; height, 46 inches; width, 53½ inches.

JOHN RILEY

English School

1646–1691

RILEY was born in London. He was obscured by the fame of Sir Peter Lely, although many of Riley's works are to-day winning admiration under the name of Lely. Riley painted the portraits of James II and the Queen, and was appointed Court painter by William and Mary. Horace Walpole says of him: "John Riley was one of the best native painters that has flourished in England. I have seen both draperies and hands painted by Riley that would do honor to either Lely or Kneller. With a quarter of Sir Godfrey Kneller's vanity, he might have persuaded the world he was as great a master."

LADY WILLIAM ELIOTT

A PORTRAIT of one of the many followers of Van Dyck, who unlike some of them preserved a certain individuality of his own. The small head and long limbs are part of the Van Dyck tradition. Lady William has the calm gaze from almond-shaped eyes which one sees in Sir Peter Lely's and Sir Godfrey Kneller's ladies. The little white flower she holds carelessly in her hand was in all likelihood the sign of a bit of romance between her and her handsome husband, the gallant Sir William, all in armor clad.

On canvas; height, 49 inches; width, 39 inches.

29

JOHN RILEY

English School

1646–1691

SEE No. 28

SIR WILLIAM ELIOTT

THE magnificent black wig and simple polished armor are the striking characteristics of this portrait. A handsome and distinguished face, of aristocratic lines and thoughtful gaze.

On canvas; height, 49 inches; width, 40 inches.

CARAVAGGIO

(Michael Angelo Amerigni)

1569–1609

CARAVAGGIO, called so from the name of his birthplace, a town near Milan, was the leader of the so-called "Naturalist School." "The merit of this great artist consists in a fine coloring, and an astonishing effect produced by a strong contrast of light and shadow. His works are characterized by wonderful vigor, and admirable distribution of light and shadow." He spent his whole life in Italy, and died at the early age of forty. Examples of his works are found in all the great European galleries.

THE QUARTETTE REHEARSING

A YOUTH and maiden with two little boys are practising a song. Beautiful is the painting of the hair and charming the low tones of clothing. The drawing of these four faces is masterly yet very suave in keeping with the tonal qualities throughout. These young people are absorbed in their rehearsal, and the sounds appear to be issuing from their parted lips. Very curious are the furred cap of the youth, the diadem in the hair of the girl, and the musical notation seen of the papers from which they sing.

On canvas; height, 29½ inches; width, 36¾ inches.

THE QUARTETTE REHEARSING



CARAVAGGIO

1569–1609

Catalogue No. 30

31

CANALETTO

(Antonio Canale)

Italian School

1697–1768

Of Canaletto it has been said: "He was born in Venice, lived in Venice, and painted Venice!" He treated these Venetian views with intelligence of perspective and a conduct of aerial tint that are indeed most admirable. Every great gallery of Europe possesses examples of Canaletto, and his works are prized by collectors because of their decorative quality.

PIAZZA OF VENICE FROM SAN MARCO

A view of the famous square in front of the Basilica of San Marco at Venice, which shows on the left a part of the Campanile and the adjoining Loggietta of Sansovino, now in utter ruins. Great changes have been made in the lower end of the Piazza since this picture was painted. A fine decorative canvas, with mellow tones of sunlight on the architecture and a fine blue-green sky with creamy clouds; this view of the Piazza is also very interesting as a record.

On canvas; height, 28 inches; width, 44 inches.

FERDINAND BOL

Dutch School

1611–1681

Bol enjoyed the privilege of studying under Rembrandt at Amsterdam, and in portraiture was his most distinguished pupil. In fact, some of his best portraits are easily mistaken for Rembrandt's work. "Bol's pictures are remarkable for a prevailing yellow tone." Since the practical absorption of Rembrandt's works, the paintings of Bol have risen more and more in public fame and demand.

PORTRAIT OF THE PAINTER VAN SOMER

As usual in the earlier pictures of Ferdinand Bol, the manner of Rembrandt is very pronounced. The painter van Somer has something of the fine features of Van Dyck and wears mustache and imperial, longish hair, and deep ruffled collar. Face and collar are bathed in the golden glow which Rembrandt made popular if he did not actually invent. This portrait looks firmly at the spectator.

On canvas; height, 25½ inches; width, 22⅛ inches.

PORTRAIT OF VAN SOMER



FERDINAND BOL
1611–1681

Catalogue No. 32

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JEAN RAOUX

French School

1677–1734

RAOUX pursued his studies in Paris, where he obtained the grand prize of the Academy. After spending ten years in Rome and Venice, he returned to Paris, where he acquired great distinction. A fine example of his work is in the Louvre Galleries in Paris.

PORTRAIT OF A COURT-LADY

THE technical perfection of the Anatolian rug on the balustrade, where a pretty lady of the Court of Louis XV has placed the cage of her pet bird, makes one certain that Raoux studied such Hollanders as Gaspard Netscher. The reds of the rug are completed by the strong deep red of the curtain. Coloring and drawing are intelligent and self-contained. The painter has relied on strong contrast of light and shade.

Large decorative canvas particularly suited to Louis XV interior.

On canvas; height, 47¼ inches; width, 35½ inches.

RICHARD WILSON

English School

1714–1782

WILSON, the son of a parson, one of "the teachers of Turner," was a landscape-painter of great merit. Ruskin says: "With the name of Richard Wilson the history of sincere landscape art, founded on a meditative love of nature, begins for England." His first years of work were devoted to portraiture. Going to Italy at the age of thirty-six, he took up landscape-painting as his life-work. "His style is altogether original. Following nature as his guide, he adopted a manner distinguished for its boldness and fidelity to nature, yet entirely classical. His views are selected with rare judgment and taste."

ITALIAN LAKE WITH CASTLE

A SCENE probably in England but treated in the Italian spirit, which Richard Wilson did much to increase in Great Britain. Summary painting, good composition.

On canvas; height, 19 inches; width, 28 inches.

PORTRAIT OF COURT-LADY



JEAN RAQUX
1677–1734

Catalogue No. 33

BERNARDINO GATTI

Italian School

1495–1575

LANZI says that Gatti deserves to be considered the great master of the school of Cremona. He was the most talented of the pupils of Corregio. "Sweetness is one of the chief characteristics of his coloring, and the relief of his figures, like those of his instructor, is every way perfect and complete."

ADORATION OF THE INFANT CHRIST

A BRILLIANT group in its composition and the variety of movement shown by its component parts. A classic shepherd with staff, dead lamb and offering of live pigeons at his feet kneels before the manger on which the baby lies. A white light streams upon the Bambino and illuminates the group.

On canvas; height, 38¾ inches; width, 29¼ inches.

GEORGE MORELAND

English School

1763–1804

GEORGE MORELAND, "the painter of pigs," the pupil of his father, the hard worker and hard drinker, is more and more winning the favor of discriminating collectors. His simple pictures, depicting rural scenes and personages, have a charm of their own, and an individuality which distinguishes them from all other works. With exception of a brief visit to France, his whole life was spent in England.

PIGS IN THE STRAW

AN "occasional poem" by George Moreland, the British follower of the old Dutchmen who made butcher shops and pig-stys fashionable against the clamor of sensitive souls. The country boy understood the fascination of the pigsty, and Moreland has put one of his peachy-cheeked rustics at the door, gazing with true bucolic absorption upon the golden monsters. Trough, straw, broken dish, cabbage-leaves, are meant to carry out the realism, but neither color nor painting are realistic; the whole picture is bathed in a golden glow like a Rembrandt, and makes a harmony of tones in which all such details are merged.

Signed on boards of sty to right: G. M'd.
Engraved in mezzo-tint by Smith.

On canvas; height, 18¾ inches; width, 23¾ inches.

WELCOME TO THE FLEET



JAN BEERESTRAATEN

1622–1687

Catalogue No. 37

JAN BEERESTRAATEN

Dutch School

1622–1687

BEERESTRAATEN was a painter of great merit. "His marine views are full of striking effects, the water painted in a most admirable manner, and appearing to move on the surface." They represent Dutch and Italian seaports, but are very rare. Examples of his works are in the museums of Dresden and Amsterdam.

WELCOME TO THE FLEET

AN uncommonly fine marine is this view of a seaport of Holland by Jan Beerestraaten, particularly interesting to New York people, since it represents just such a scene as took place here when the Dutch Admiral retook New Amsterdam from the British. The Dutch fleet has reached port and a State barge, in which stands a man, who is the painter himself, is rowing from frigate to frigate. Other barges accompany this. Splendid cloud effects, beautiful perspective, remarkable knowledge of 17th century ships and their rigging, sails, and decoration. Without regard to its historical value, this must be ranked very high as a masterpiece of marine. It fully equals the masterpieces of William Van de Velde.

Signed lower right: J. Beerestraaten.

On panel; height, 29¾ inches; width, 42¼ inches.

THOMAS WILLEBORTS BOSSCHAERT

Flemish School

1613–1656

BOSSCHAERT was a follower of Rubens. After studying at Antwerp, he visited Italy for further improvement, remaining at Rome four years. Returning to Flanders, he soon gained distinction. "His coloring is tender and harmonious, and his heads have a pleasing and graceful expression." An admirable example of his work is in The Hague Gallery.

THE YOUNG BACCHUS

A CONTEMPORARY of Rubens and Jordaens, the pictures of this painter are often assigned to one or the other. His panther is an amiable beast and his boy Bacchus is a rather self-contained child, in view of his energetic actions with the bowl of wine. One sees here a splendid feeling for color and for the rounded masses of baby flesh; also an unusual skill at having the face foreshortened. Fine decorative panel for a drawing-room.

On canvas; height, 36 inches; width, 51 inches.

MRS. COLLEY CIBBER



THOMAS HUDSON

1701–1779

THOMAS HUDSON

English School

1701–1779

HUDSON was the master of Sir Joshua Reynolds, and, as evidenced by this example, a portrait-painter of great merit. His portrait of his fellow-artist Scott is in the National Gallery, and several of his works are in the National Portrait Gallery of England.

MRS. COLLEY CIBBER

THE very upright attitude, the drawing of the face, the attitude of hands recall the portraits by Lely and Kneller, but there is a life-like quality in the flesh tints that give to Hudson's portraits an individuality of their own. The color scheme is peculiar. Set off by the greenish gray of the satin dress, which is composed of majestic folds, the reds of elbow cushion and draperies and lips, the mauve of the ribbons in the hair and at the sleeves, the rich chestnut of eyes and hair form a combination which might have been noisy, but is in fact thoroughly harmonious.

This is a fine bit of decoration, aside from its interest to the history of the British stage, as the portrait of the greatest English actress of her time.

On canvas; height, 50½ inches; width, 41 inches.

GEORGE BARRET

English School

1728–1784

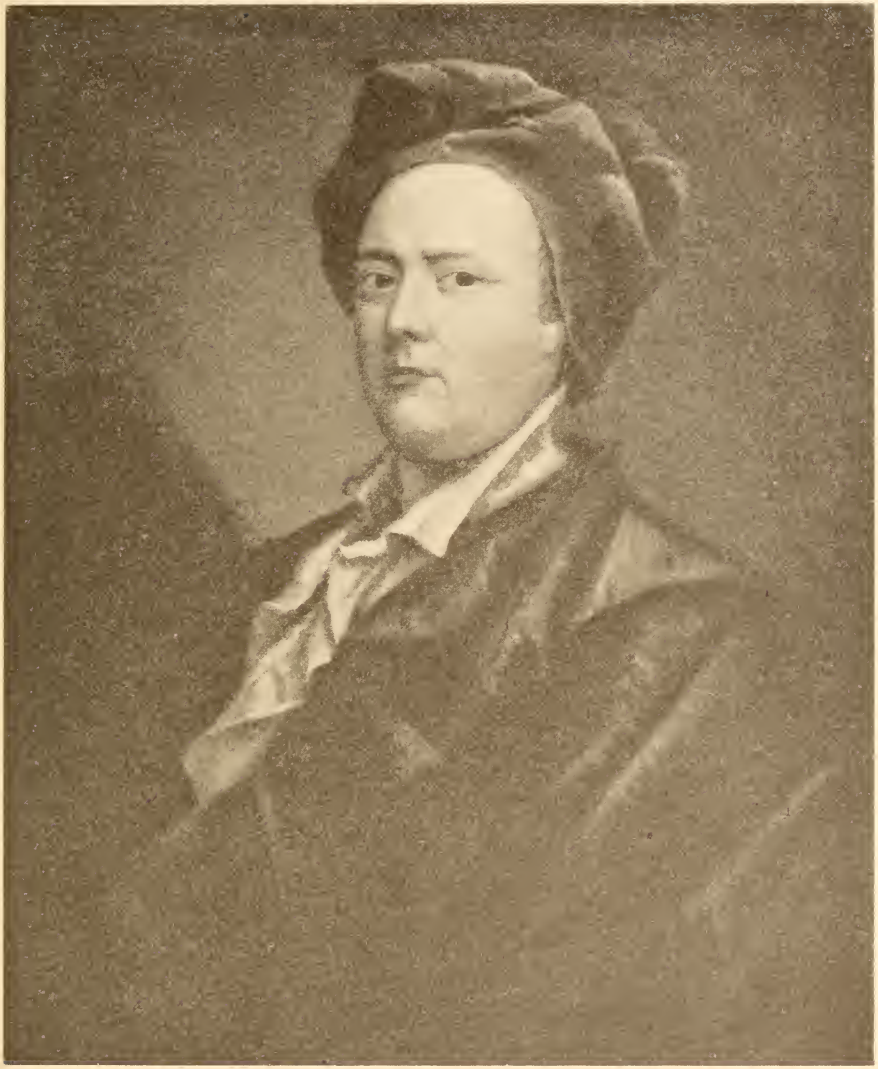
BARRET was born in Dublin, came to London at the age of thirty, and was one of the earliest members of the Royal Academy. "He was a chaste and clever delineator of English landscapes, which he viewed with the eye of an artist and selected with the feeling of a man of taste. The landscapes of this artist are found in several of the collections of the English nobility."

AFTERGLOW ON THE MOOR

ROMANTIC landscape, with delicious distance of hills and moors suffused by the yellow glow of early evening. To the left are rocks suggesting Stonehenge and what used to be called "Druidic" monuments. The sheep and shepherd are of quite secondary importance. The melancholy and majesty of the scene are so powerful that one scarcely notices them or the little farmhouse lost in the right distance. It is a landscape of feeling in the line which was brought to a height in Constable, and may be placed between the Italian views of Richard Wilson and the more robust British landscapes of Constable.

On canvas; height, 44 inches; width, 51 inches.

PORTRAIT OF HIMSELF



WILLIAM HOGARTH
1697–1764

Catalogue No. 43

CARLO DOLCI

Italian School

1616–1686

DOLCI, born in Florence, "was of a very retiring and pious disposition—much given, we are told, to melancholy." He acquired great reputation for a class of religious subjects which he treated in a style peculiar to himself. "His works are distinguished for their appropriate composition and expression, for their pleasing coloring, and for their general harmony and exquisite finish. His pencil was delicate, his touch inexpressibly neat, and his coloring transparent." All the public galleries of Europe possess examples of his work.

MADONNA ADOLORATA

KNEELING on a mass of black rolling clouds, the Virgin Mary lifts her hands in agonized supplication to Heaven, praying for the souls of sinners. An altar-piece of great power and of most penetrating beauty such as Dolci rarely equalled. Although tearful, the Virgin is not weak; although beautiful, it is her emotion rather than her physical beauty that strikes the observer first.

This is in all probability the finest example of the master ever seen in America, whether color or drawing or sentiment is considered.

Observe the extraordinary dark old rose of the robe and the peculiar shade of the cloak—a masterpiece!

From the Le Brun collection.

On canvas; height, 50 inches; width, 40 inches.

DANIEL HARINGH

Dutch School

1636–1706

Haringh was principally a portrait-painter, and highly distinguished in his day. He painted, as shown by the present example, very much in the manner of Gaspard Netscher.

MOTHER AND DAUGHTER

WINDOW portrait in the style of Gaspard Netscher of a noble lady and daughter, spaniel, etc., arranging flowers on a Persian carpet which hangs over the window-sill. The occasion may be some public procession when rugs were hung from the windows and ladies appeared surrounded by flowers. Firm, somewhat hard drawing, strong full colors of gowns, rug and flowers, formal and elegant pose of mother and daughter as if in loge at the opera. A thoroughly enjoyable piece in the formal style.

Signed on left ledge of window: D. Haringh.

On canvas; height, 27½ inches; width, 22¼ inches.

THE VALE OF LLANGOLLEN



RICHARD WILSON

1714-1782

Catalogue No. 46

WILLIAM HOGARTH

English School

1697–1764

HOGARTH, the son of a schoolmaster, copper-plate engraver, book-illustrator, and finally artist, is now recognized as " the first man of genius in the native British school." His series of what might be called " pictures with a moral " are known to all. He painted his " own honest face " a number of times, in which " the jovial serio-comic character of the man " is well expressed.

PORTRAIT OF HIMSELF

THE close set mouth, sharply outlined nose and keen glance of the first of British caricaturists bespeak the character of the man, although we may suppose that the expression on his face was caught from the mirror into which he glanced as he laid on the paint. The firm, rather coarse, brushwork, the dull white of the linen collar, the bold simplicity of the blue velvet painter's cap and the reddish-brown dressing-gown are characteristic of Hogarth, who despised finikin work in his oils as much as in his drawings. The hair is reddish, the eyes hazel. It is an imperious face; that of a person with whom it would be well not to quarrel.

On canvas; height, 29½ inches; width, 24½ inches.

44

FRANS FLORIS

(Frans De Vriendt)

Flemish School

1520–1570

Floris, after studying in Antwerp, spent several years in Rome. "On returning to his native country, he exhibited a more elaborate style of composition, and a more noble and correct design, than had been practised by any previous Flemish painter, and he was honored with the appellation of the 'Raphael of Flanders.' His coloring is clear and brilliant, and he gave great roundness and relief to his figures." His works are found and treasured in the great galleries of Europe.

MADONNA AND CHILD

The Italian influence, especially that of Perugino and his contemporaries and pupils, reflects itself in this picture, which has besides its own Flemish touch. Floris was the master of many distinguished Dutch and Flemish painters and may be ranked between the primitives and the greatest names in the arts of the Netherlands. The feudal castle in the background, the sweet modest gaze of the Virgin, the style of face and suspended attitude of the Bambino are foreign to Italy. Yet the rich suave tones in skirt and bodice, grapes and orange, table and distance bring this work up to many of the Italians of that day. Lovely deep tones, delicious background full of curious architecture.

Signed with monogram F.F.

On panel; height, 17½ inches; width, 11½ inches.

ITALIAN LANDSCAPE.



JAN BOTH
1610 - 1651.

JAN BOTH—ANDRIES BOTH

Dutch School

Jan, 1610–1651; Andries, 1609–1640

THE lives and works of Jan Both and his brother Andries were so interwoven that they must be considered together. After studying art under their father, they went to Rome, where Jan, "inspired by the beauty of the scenes around him, and emulated by the applause bestowed on the works of Claude Lorraine, produced landscapes which received unqualified admiration. Andries decorated them with figures, painted in such perfect unison with the landscape that it could hardly be believed they were not by the same hand. The landscapes of Both exhibit the most beautiful scenery; his color is glowing yet delicate, and there is a sparkling effect of sunshine in his pictures that has scarcely been equalled."

ITALIAN LANDSCAPE

A LATE afternoon in Italy, late summer, with peasants returning from their work in the hills. Landscape balanced in the classical spirit, admirable for the atmospheric effects over the plain where a distant mountain is just discernible through a rosy glow. Fine cloud to the left above a mountain top. Graceful trees in silhouette against a luminous sky.

On canvas; height, 37 inches; width, 44 inches.

From executors of S. T. Smith, Esq., London.

RICHARD WILSON

English School

1714–1782

WILSON, the son of a parson, one of "the teachers of Turner," was a landscape-painter of great merit. Ruskin says: "With the name of Richard Wilson the history of sincere landscape art, founded on a meditative love of nature, begins for England." His first years of work were devoted to portraiture. Going to Italy at the age of thirty-six, he took up landscape-painting as his life-work. "His style is altogether original. Following nature as his guide, he adopted a manner distinguished for its boldness and fidelity to nature, yet entirely classical. His views are selected with rare judgment and taste."

THE VALE OF LLANGOLLEN

HANDSOME scene. Fine tonal quality; agreeable effect of four arched bridges reflected in the water. English work influenced by the Italian manner of Wilson.

On canvas; height, 30 inches; width, 38 inches.

COURT-LADY UNDER CHARLES I.



CORNELIS JANSSENS
1594–1664

REST BY THE RIVER



KAREL DU JARDIN
1622–1678

Catalogue No. 50

GASPARD DE CRAYER

Flemish School

1582–1669

CRAYER spent his whole life in Flanders, painting principally religious subjects. When Rubens beheld one of his works executed for the abbey at Affleghem, he exclaimed: "Crayer, nobody will ever surpass you." "The artist is placed by all the Flemish writers on a par with Rubens and Van Dyck; but, though he may not deserve this high praise, he should undoubtedly be classed among the ablest painters of the Flemish school. His works are composed with admirable taste and intelligence, and with great correctness and simplicity. They evince grandeur and dignity. His coloring is tender and delicate, and in the carnations it resembles the clear tints of Van Dyck."

FATHER ANDREAS ROSA

THE monk whose strongly lined face with wide-open eyes and slightly parted lips looks from a dark gray background is described at the foot of the picture in Latin as the "first scion of this monastery, formerly the under-Prior of Brussels and Hasselet, Prior of Ypres, and Senior of the Province," etc. His dark blue habit brings out strongly the red of the book he carries in the right with one finger keeping mark, the good flesh tints and drawing of the hand. A crucifix, with the image of Christ crucified, stands on a table before him. Excellent painting of intent gaze, white beard and mustache, wrinkled skin.

On canvas; height, 42 inches; width, 29 inches.

CORNELIS JANSSENS

(Janssens Van Keulen)

Dutch School

1594–1664

THIS eminent portrait-painter was either born in England or came to England very early in life. He was the favorite portrait-painter of James I. "Though he had not the freedom of hand and the grace of Van Dyck, yet in other respects he was deemed his equal, and in finishing his superior. His pictures are distinguished by their smooth, clean and delicate tints, and by the character of truth to nature with which they are generally marked."

COURT LADY UNDER CHARLES I

THE picture bears some resemblances to the portraits of Queen Henrietta Maria. The likeness is probably due in part to the desire of court ladies to be made to look like the Queen. Observe the splendid yellow of the satin, the reserved tones of the roses in the lady's hair, the ringlets so characteristic of the period, the way the big ear-drops and pearl necklace are painted. The little "King Charles" spaniel resting on her left hand and wrist is one of the most sympathetic bits in the canvas, so intelligent and natural has the artist made the lapdog.

From the collection of General Bulwer, Norfolk, England.

On canvas; height, 35½ inches; width, 29 inches.

ADMIRAL EDWARD RUSSELL.
(EARL OF ORFORD)



SIR GODFREY KNELLER.
1646 ~ 1723.

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FRANCESCO RUSTICI

Italian School

1595–1625

RUSTICI was born at Sienna. After studying with his father, he went to Rome, where he studied the works of Annibale Caracci and Guido Reni, but "formed an original and graceful style of his own." He painted some torchlight pictures in the style of Gherardo della Notti. He possessed great talents which would probably have reached even higher development if he had not died at the age of thirty.

MADONNA, ST. JOSEPH AND CHILD

THE scene was possibly an episode in the Flight into Egypt during a halt at night. The Bambino holds a taper while the Virgin recites a prayer, using, not a scroll as a person of the time of Christ would, but a book of the period of the painter.

Directly in the rear one sees the face of St. Joseph with eyes half-closed as if listening to the prayer.

Rich full forms of features and arms, brilliant effect of taper-light flashing up on the face of the Virgin, bringing throat and chin in high light, eyes in half shadow. Clever drawing, original and peculiar effects from the artificial light.

On canvas; height, 23½ inches; width, 18 inches.

KAREL DU JARDIN

Dutch School

1622–1678

Du Jardin studied under Nicholas Berghem, and was the best of all his followers. He spent the greater part of his working life in Italy, dying in Venice. "His landscapes are always of the most pleasing scenery, and decorated with charming figures and animals. They combine the exquisite finish of the Flemish school with the warm, glowing tints of the Italian. In all his landscapes he showed great genius and taste." His paintings are found in the museums at The Hague, Paris, Amsterdam and London.

REST BY THE RIVER

A picture of bucolic restfulness, but with a touch in the human figures far more brilliant than one usually sees in cattle pieces. Sky and landscape are well done; the cattle are good. Strong lighting and color. A masterly work, and very representative of the Dutchmen who found their inspiration in the scenery of Italy.

Signed lower left: K. du Jardin.

On canvas; height, 44 inches; width, 54 inches.

BACCHUS AND ARIADNE



ALBANI

1578–1666

Catalogue No. 52

THE TOWER OF LONDON.



J. M. W. TURNER
1775–1851

VITTORIA DELLA ROVERE



JUSTUS SUSTERMANS
1597–1681

SIR GODFREY KNELLER

Dutch School

1646–1723

KNELLER, although born in Germany, is classed in the Dutch School, as he received his art education in the school of Rembrandt and afterwards studied under Ferdinand Bol. After visiting Italy, he spent some time in Hamburg; but at the age of twenty-eight he went to England, where at the courts of Charles II, James II, and William and Mary, he won laurels and fortune. He was knighted in 1692, and created a baronet in 1715. "There was hardly a person of note in his day whom he did not paint."

ADMIRAL EDWARD RUSSELL, EARL OF ORFORD

IT is well to have the portrait of a man whom Samuel Pepys mentions more than once in his immortal gossip. As a specimen of Kneller's best, it could hardly be surpassed. The flesh tints are fine and alive, the eyes unmannered, the features remarkably modelled, especially about the mouth and chin.

A splendid example of Sir Godfrey's brush.

On canvas; height, 30 inches; width, 25 inches.

FRANCESCO ALBANI

Italian School

1578–1666

Albani (or Albano) belongs to the Bolognese Italian School, and was a fellow-pupil with Guido Reni at the art studio of Lodovico Caracci. On leaving the school, both artists went to Rome, where Albano soon gained great reputation. He spent his life in Italy,—dying in Bologna at the age of eighty-eight. A writer says of him: "His compositions are ingenious and attractive, his figures are both elegant and graceful. The landscapes in the background of his pictures are exceedingly pleasing, touched with exquisite taste, and his fresh and delicate coloring charms the beholder."

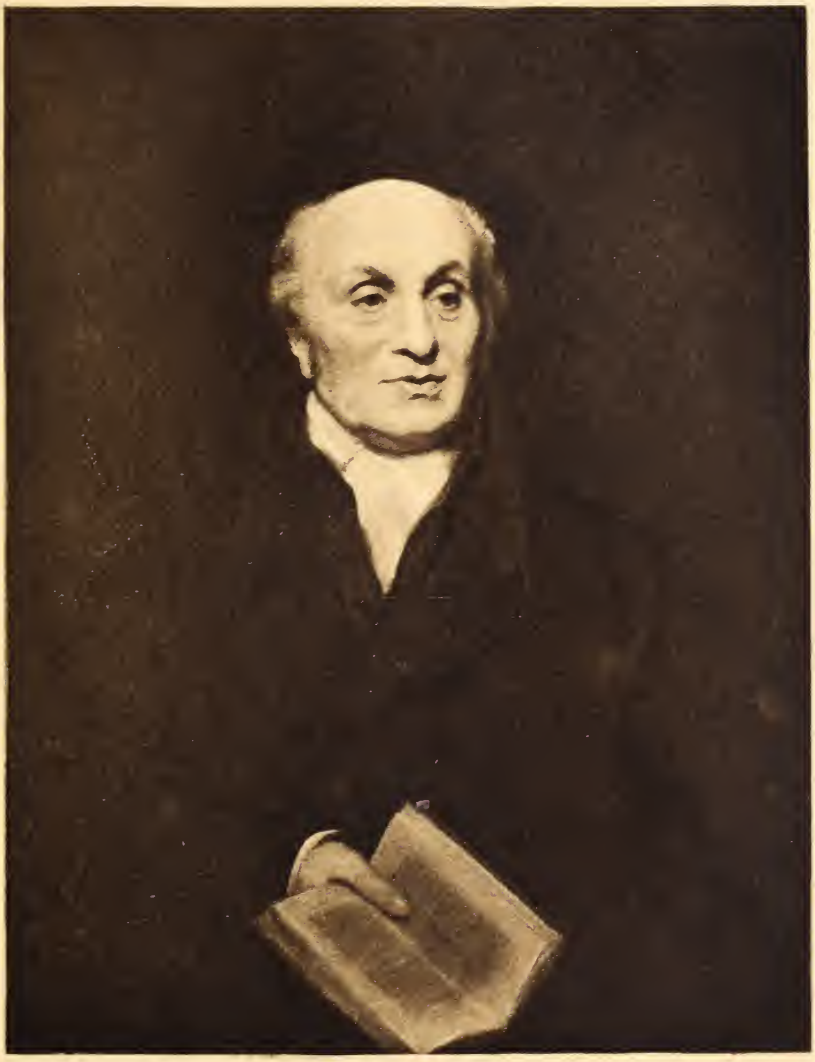
BACCHUS AND ARIADNE

The youthful Bacchus accompanied by Pan, Cupid, Satyrs and Bacchantes has just stepped from his chariot drawn by leopards. Bacchus is a stately youth in a glorious deep-red drapery holding a staff wound with grapevines which he rests on the back of Ariadne's throne. Ariadne with bare knee and right breast turns to him and waves him to a seat beside her on the throne, which has a curtain for a canopy. Cupid, a beautiful figure, stands between. To the left a semi-circle of worshipping satyrs. To the left rear the cliffs and sea of Naxos.

Splendid red and blue notes in draperies; faces full of sentiment; graceful, polite gestures.

On canvas; height, 29½ inches; width, 39½ inches.

THOMAS GREGORY.



SIR HENRY RAEBURN.
1756 – 1823.

JOSEPH MALLORD WILLIAM TURNER

English School

1775–1851

TURNER, the son of a barber, born in London, has been called the greatest imaginative landscape-painter that ever lived. By the time he was fourteen he had begun to paint in oils, and was admitted as a student at the Academy. For over sixty years thereafter he continued to paint, working with incredible industry, and finishing a vast number of paintings. In Turner's first period, to which this example belongs, which lasted until about 1820, his paintings show the closest attention to the most minute details of nature. "The keynotes are grayish green and brown; pure blues and delicate golden yellows being admitted in small quantity as the lowest and highest limits of shade and light; and bright local colors in extremely small quantity in figures or other minor accessories." Everything that came from Turner's hand is precious, and discerning collectors are eager to secure an example of his work.

THE TOWER OF LONDON

THIS picture was painted by Turner early in his first period. W. Miller made an engraving from it which was published in 1831. The splendid clouds full of movement and shot with a glow are warrant for the handiwork of Turner. The Thames in the foreground shows very curious forms of boats, rigs and costumes long gone out of fashion. Even some of the flags would not be seen to-day. The old Tower of London has also changed a good deal since 1800; and its surroundings completely. Observe the stern of an old hulk with a redcoat on duty; the paddle-box of an early steamboat, the "Lord Melville," and the red flag of another craft, the "Talbot."

The engraving accompanies the painting.

From the collection of Lady Penelope Gage, Hargrave Hall, Suffolk, England.

On canvas; height, 31 inches; width, 44 inches.

JOHN HENRY TISCHBEIN

German School

1722–1789

TISCHBEIN is recognized as one of the most eminent painters of the 18th century. At the age of twenty-one he went to Paris, where he painted five years in the studio of Charles Van Loo, whose manner of painting he acquired. From Paris he went to Venice and Rome, remaining several years. In 1757 he returned to Germany, where he was appointed painter to the Landgrave of Cassel. "He painted in the French style; his coloring was a mixture of the French and Venetian. His drawing and chiaro-oscuro were excellent." He was elected Director of the Academy of Cassel, which office he held till his death. His paintings are held principally in Germany, where they are greatly treasured.

ULYSSES AND NAUSICAA

A SOMEWHAT rare subject for painters—the episode in the Odyssey where Ulysses having reached the land of the Phæacians, half dead and naked, conceals himself at the approach of the Princess Nausicaa and her maids. The moment is when he calls from the bushes where he has hid. The maids scream and run, but Nausicaa stands her ground.

The eight girl figures show the powerful influence of French and German painting during the 18th century, especially through Watteau, Lancret, Greuze, etc.

Charming tones in the draperies, attractive faces, good sky and distance.

Signed lower left: Tischbein.

On canvas; height, 32¾ inches; width, 26¼ inches.

SIR HENRY RAEBURN

1756–1823

EXCEPTING a two-year visit to Italy, and a very rare sojourn in London, where he enjoyed the special friendship of Sir Joshua Reynolds, Raeburn, who has been called "the Scotch Reynolds," spent his life in Edinburgh. He was the favorite portrait-painter of Scotland. "He made it his peculiar study to bring *out the mind* of his subjects. His penetration enabled him quickly to discover their favorite pursuits, and to engage them on topics of lively conversation; and while they spoke, he caught the features enlivened by the strongest expression of which they were susceptible. His portraits not only seem to live and breathe, but *to think,* looking as though they were about to speak on some favorite topic." The great genius of Raeburn has only begun to be adequately appreciated, and it is safe to say that his works will constantly rise higher and higher in value.

PROFESSOR THOMAS GREGORY

A POWERFUL and attractive face has the worthy Professor of Edinburgh University, who sits with thumb in his open book looking out on some audience, as if he had lowered the volume for a moment to address a class. The modelling in eyesockets and jaw is masterly; the creamy quality of the white neckcloth springs brilliantly out from the fine black of the coat. The curtain behind is red but so obscure in shadow as almost to disappear; and yet its note tells in the relief afforded to gray hair and old rosy cheeks. Surely one of the most beautiful portraits ever executed by Raeburn.

From the collection of the Earl of Ashburnham.

On canvas; height, 36 inches; width, 28 inches.

THE OLD MILL.



JOHN CROME
1769~1821

FRANÇOIS BOUCHER

French School

1703–1770

BOUCHER was born in Paris. He gained the first prize at the Academy when he was twenty. At the age of twenty-four he went to Italy with Van Loo, remaining five years. Returning to Paris, he soon gained an immense reputation. He was the idol of his day. He painted few portraits, devoting himself to idyllic and decorative subjects. For a considerable period after his death, his works were very little esteemed. In recent years, however, the peculiar delicacy of color, grace of style, and highly decorative quality of his productions have won the favor of amateurs, so that his paintings now bring very high prices, and are steadily advancing in value.

GALATEA

A MYTHOLOGICAL picture such as Boucher painted to fit the top of some door in the writing cabinet of a French grandee before the Revolution, immensely decorative as to color and composition. The Cupids in various positions, flying, riding on dolphins or swimming near the scallop-shaped car of the water goddess, are drawn with brilliant effect. Galatea, whom Polyphemus the Cyclops loved in vain, is drawn in triumph over the sea, her rose-toned scarf fluttering as she goes. Fine, low tones of sea and castellated promontory.

From the collection of L. Bedrichi, of Mantua, who inherited the painting from his father's estate.

On canvas; height, 28 inches; width, 26½ inches.

GIUSEPPE RIBERA

(Il Spagnoletto)

Spanish School

1598–1648

RIBERA visited Italy when quite a youth, found his way to Naples, and came under the influence of the distinguished Caravaggio. The greater part of his life was spent in Naples, where he was appointed painter to the court, and where he amassed a large fortune. He entertained Velasquez when he visited Italy in 1630. Ribera is steadily gaining in the favor of collectors by reason of the strength and robustness of his style, in which qualities Velasquez alone surpasses him.

DIOGENES IN HIS TUB

UNUSUALLY splendid example. It is a more pleasing subject than the martyrs beloved by Ribera, for though Diogenes was a cynic who growled at everything, at least he was not contorted by suffering. On the contrary, the painter has shown the content which Diogenes felt or at least expressed at abnegation of all ordinary comforts. The Grecian pendant of the ascetics of India is a handsome elderly man of fine physique; his tub curves its dark round against an Italian landscape. Before him lies an open book, his left hand rests on the famous lantern which he used when looking in vain for an honest man.

Argumentative expression of face and right hand; splendid contrasts of flesh and dark robes, bold foreshortening of hands and book; excellent painting of beard and the vellum leaves of the old volume.

From the collection of the Earl of Dudley.

On canvas; height, 45 inches; width, 39¼ inches.

ARCHITECTURAL DREAM.



SALVATOR ROSA.
1615 — 1673.

JOHN CROME

English School

1768–1821

He is called "Old Crome," to distinguish him from his son, also a landscape-painter of reputation. His father was a journeyman weaver. At the age of twelve, Crome apprenticed himself for seven years to a house and sign painter. Gradually, as a result of intense application, his talent developed, until he achieved a local celebrity and a quick demand for his pictures. "He made careful studies and sketches from nature, and must have been gifted with remarkable powers of observation, for he rarely misses any detail of sky, stream or leaf." He was a devoted student of the Dutch landscapists, and particularly of Hobbema and Cuyp. His lofty ideal in art can be measured by the following injunction which he gave to his son on the very day of his death: "John, my boy, paint, but paint for fame; and if your subject is only a pigsty, dignify it." The fame of Old Crome has risen, and the sincerity and beauty of his work will make it rise far higher.

THE OLD MILL

Familiar scene of cattle standing and lying down chewing the cud—of windmill and peasants, of distance varied by church tower and village trees. The creamy clouds, thick rich impasto, warm coloring connect the picture with the school in England of which Constable was the most eminent. The influence of Cuyp and other Dutch masters is easily seen in the composition, but the color and management of the paint is utterly different. At first the lack of minute finish repels, but soon the carrying quality of these pictures and the charm of their color reconcile one and bind one to a constant admiration. This is one of the noblest examples of the master.

Exhibited Guildhall, 1876. From collection of Sir John Mainwaring, England.

On canvas; height, 50¾ inches; width, 40¾ inches.

FRANCESCO VERONESE

(Montemezzano)

Italian School

1555–1600

MONTEMEZZANO, like his master, Paul Veronese, was born at Verona, and on that account was called Francesco Veronese. He was the best pupil of Paul, and his works often approach those of his master. Lanzi praises the beautiful faces and clothing of his figures.

EUROPA AND THE BULL

AN Italian painter full of the traditions of Titian and Veronese, Montemezzano has great dramatic ability. His Europa has opulent charms of the blond women Titian loved to paint; instead of being the coy virgin culling flowers whom the old Greek poets describe. She is a proud queen whom her maids cover with jewels. A garland encircles the neck of the white bull which turns its muzzle to kiss the sandled foot of the fair lady. A difficult bit of foreshortening is seen in the little Cupid who comes down through the air and lets a flower drop into Europa's uplifted left hand. Observe in the distance the sea and the second act—the Bull swimming off with Europa.

Crowded canvas, rich tones, big decorative quality.

On canvas; height, 39 inches; width, 32¼ inches.

COUNTESS OF CHESTERFIELD.



SIR PETER LELY.
1617–1680.

SALVATOR ROSA

Italian School

1615–1673

Rosa was born in Italy, and spent his whole life in Naples, Rome and Florence. After great struggles with poverty and neglect, he finally achieved the very highest distinction. "The brightest era of landscape-painting is said to have been in the time of Pope Urban VIII, when flourished Claude Lorraine, Gaspard Poussin, and Salvator Rosa. Of these Salvator was the most distinguished." Sir Joshua Reynolds said: "What is most to be admired in the works of Salvator Rosa is the perfect correspondence which he observed between the subject which he chose and his manner of treating them."

ARCHITECTURAL DREAM

The hot-headed impressionistic Salvator Rosa, painter of battle-scenes and landscapes full of wild crag and blasted tree, must have had a quiet hour when he conceived this exquisite poem of the ruins of Rome. He brought together of one canvas all the great hollow of the Coliseum, the Tiber with its ancient quays, tall mediæval towers, bridges and fantastic buildings. As Rosa was the forerunner of the landscapists, so in this picture he is the forerunner of such tonal impressionists as Monticelli.

A lovely dream of color which any lover of architecture might long to possess.

On canvas; height, 40 inches; width, 49 inches.

SIR PETER LELY

Dutch School

1617–1680

Lely was born in Germany, studied in Holland, and came to England at the age of twenty-four—one year after the death of Van Dyck, whose style he followed. He painted the portrait of Charles I—and of Cromwell as well. Charles II appointed him his court-painter and conferred on him the honor of knighthood. "He gained great reputation and encouragement, and for many years was the most eminent painter in England. His works are characterized by a beautiful and permanent coloring, and by the graceful attitudes of his subjects."

ELIZABETH COUNTESS OF CHESTERFIELD

Pieter van der Faes, called, from the "sign of the Lily" over which he lodged in London, Peter Lely, and knighted by Charles II, did not often find his sitters beautiful, perhaps because the style of dressing the hair in his day was very trying to the handsomest face, perhaps because the royal ladies were not all favored and the sycophancy of the Court compelled the prettiest to look as like the royalties as possible. In this case Sir Peter was lucky; the Countess Elizabeth is fair and surely less than forty. And the painter has never done better; he did his best. Look at the stunning red of the satin gown, the flashing of her pearls, the studied elegance of her hand. Lely could not be Van Dyck, but he ran close to the portrait-painters of the Netherlands next to him.

From the collection of Viscountess Lismore.

On canvas; height, 50 inches; width, 40 inches.

HOLY FAMILY



CORREGGIO
1494 - 1534

CORREGGIO

(Antonio Allegri)

Italian School

1494–1534

ALLEGRI was called Il Correggio from the name of his birthplace, a small town near Modena. His whole life was spent in the peace and quiet of small cities, he never even having visited Rome. His style reflects the serenity of his temperament. "Correggio looked at the world as a place in which everything is full of happy life and soft pleasure." The characteristic of his style is an all-pervading sweetness. Ruskin says of him: "Correggio is the captain of the painters' art as such. Other men have nobler or more numerous gifts, but as a painter, master of the art of laying color so as to be lovely, Correggio is alone." He died at the age of forty, having won for himself a place in the front rank of the world's great artists.

THE HOLY FAMILY AT REST

INTIMATE scene in the childhood of Christ showing the kindliness of the Child. The moment may be a rest during the Flight into Egypt—which would not prevent the artist from depicting as background a characteristic landscape of north Italy with hills, ravines, castles and chestnut groves!

A secondary point in this picture of the Christ-child's generosity—he is urging the older boy, possibly John the Baptist, to drink from a cup of blue fayence—is the surprise of St. Anne, his grandmother, at the faint radiance above his head. Although the hair of Virgin and boys is red or golden, the painter has tried to give a Hebrew cast to these features.

Lovely soft tones, melting outlines, an early work by Correggio.

From the Ziegler collection in Ferrara. With the painting will be delivered the certificate of the Royal Academy of Venice, dated August 30, 1880.

On canvas; height, 36 inches; width, 26¼ inches.

CANALETTO

(Antonio Canale)

Italian School

1697–1768

OF Canaletto it has been said: " He was born in Venice, lived in Venice, and painted Venice! " He treated these Venetian views with intelligence of perspective and a conduct of aerial tint that are indeed most admirable. Every great gallery of Europe possesses examples of Canaletto, and his works are prized by collectors because of their decorative quality.

ON THE GRAND CANAL

A SOLID floor of greenish-blue water, a less solid but robust blue sky laced with clouds, and the Grand Canal of Venice as it appeared in the early 18th century at one of its numerous turns—this is one of those marines by the old lover of Venice who earned his name, Canale or Canaletto, from his devotion to the queen city of the lagoons. The ease and certainty of movement of the gondoliers, the details of the architecture such as the tall coping stone of palazzi, the pinnacles bearing statues, the build of freight barges and gondolas—these things add a touch of antiquarian interest to a very beautiful, restful, and true view of the Grand Canal. It has an almost classic air of balance and repose.

On canvas; height, 19¼ inches; width, 31½ inches.

SUMMER AFTERNOON.



BALTHAZAR PAUL OMMEGANCK.
1755 ~ 1826.

DANIEL MYTENS

Dutch School

1590–1656

MYTENS, born at The Hague towards the end of the 16th century, went to England in the reign of James I,—and was made court-painter by Charles I in 1625. He painted many of the nobility, and Hampton Court contains several of his full-length portraits of princes and princesses. Mytens was eclipsed in fame and patronage only by Van Dyck, to whom, however, many of the canvases of Mytens are attributed. Mytens returned to Holland, where he lived and worked many years.

LORD WHARTON

THE brilliant flesh tints and excellent work on collar and cuffs strongly suggest that distinguished painter who caused Daniel Mytens great trouble when he came to London. Fully worthy of the brush of Van Dyck, this specimen of Mytens is a grand decorative panel and has what Van Dyck rarely offered to sitters, a carefully painted bit of background seen past the column to the right. The table on the right is covered with a rich yellow and black rug, which lends a sumptuous note to that part of the canvas.

The more this picture is studied the more its superior quality will appear. For years it hung in the Palace of the Stadtholder of Breda, Holland, where it was attributed to Van Dyck.

From the collection of Eduard Van Reuth, Breda.

On canvas; height, 78 inches; width, 48 inches.

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BALTHASAR PAUL OMMEGANCK

Flemish School

1755–1826

OMMEGANCK in his best examples is a worthy successor of the 17th century landscape and cattle painters. A writer says of him: "He studied nature with wonderful assiduity, and carefully observed and noted every changing scene, and so impressed them upon his works that they truly represent not only the season but the very time of day. He painted sheep and goats to admiration, not only in the forms, but he represented their character and habits to the life. Ommeganck acquired immense reputation, and his pictures are only to be found in the choicest collections in Holland, France and England."

THE MILKMAID'S HOUR

RESTFUL and almost slumberous is the idyl of country life which a late follower of the old Dutch cattle-painters depicts with the brush of a master. It is early morning, yet the sun is already warm and the shade is agreeable. A stalwart woman comes barefoot with her milk-pails hanging from the end of the yoke to take the first tithing from the cows and goats. The domestic animals are as perfectly painted as those of Verboeckhoven, but how much broader and truer to nature in color and action are these beasts. And how excellent the woman's figure. The pupil painted with more glittering surface, but the master is the master still.

Signed lower left: B. P. Ommeganck, 1817.

On canvas; height, 26 inches; width, 30½ inches.

MADAME DE FOUQUIÈRES.

DAUGHTER OF MIGNARD.



PIERRE MIGNARD.

1610 ~1695.

PIERRE MIGNARD

French School

1610–1695

MIGNARD, after studying in France, proceeded to Italy, where he remained for twenty-two years. In 1657 he received a royal command to return to France. "He was patronized by royalty, and was especially regarded as the painter of the court beauties. Louis XIV sat to him ten times for his portrait, and had such a respect for his talents that he ennobled him."

MADAME DE FOUQUIÈRES

IT is interesting to compare the portraits made in France during the 17th century by the court favorites with those made at the beginning and end of that century in England. The French painters are less stiff in pose and tenderer in outline, sweeter in tone, more sumptuous in decoration.

Mignard's portrait of his daughter reflects the courtly style of poem of the period in which Amor plays a constant rôle. The arch archer lays his finger on his lip and gazes into the face of Madame de Fouquières, whose carefully curled locks, artful negligeé and hand with pinkish finger-tips laid upon her bosom prove her right to all the affectations of the Court and the period.

This charmingly colored and well-drawn portrait might serve as an illustration of the life of Versailles.

On canvas; height, 42½ inches; width, 33 inches.

NICHOLAS LANCRET

French School

1690–1743

LANCRET has been called "the art child of Watteau." For a time he and Watteau were on close terms, but the friendship was broken, it is said, by the jealousy of the master over the success of his follower. Lancret met with such success that he was presented to Louis XV, for whom he painted pictures at Versailles. "His art displays ease and graceful movement. To truth and naturalness he adds good execution." Lancret's paintings are so exquisite in color and in decorative quality that they greatly enrich and beautify modern rooms. His works are being sought more and more eagerly, and their prices are advancing with every year.

AFTERNOON ON THE TERRACE

A PICTURE exactly suited to the tastes and manners of the upper classes in France before the Revolution, expressing in its coloring and costumes the frivolous yet stately fashionable life of the period. It was a time when Italian music, the Italian opera and vaudeville were society's vogue. The Harlequin and Pierrot in this well-composed group are gentlemen who are masquerading, not actors, and we may suppose that the party has been rehearsing some Italianized vaudeville in French which requires these two characters of the old popular comedy.

Lovely pinks and blues in the dresses, vaporous distance, firm and fine rending of the carved wall behind.

From the collection of Sir John Porter.

On canvas; height, 23¾ inches; width, 39½ inches.

MAGDALEN.



BARTOLOMÉ ESTÉBAN MURILLO.
1617 – 1682.

BARTOLOMÉ ESTÉBAN MURILLO

Spanish School

1618–1682

MURILLO never left Spain. At the age of twenty-eight he left Seville for Madrid, where for three years he enjoyed the teaching and friendship of Velasquez. Returning to Seville, he virtually spent the rest of his life there, executing many works for the churches and private collectors. "His pictures of the Virgin, Magdalen, etc., are stamped with a characteristic expression of the age, and have a national peculiarity of countenance and habiliments, which are very remarkable. His coloring is clear, tender and harmonious."

THE REPENTANT MAGDALEN

MARY MAGDALEN in her cave, with a skull near her, kneels in agony of repentance, and with raised right hand seems to cry aloud to heaven. The type of face is that often used by Van Dyck and Murillo, but it is especially Spanish in features, hair and coloring. Mary rests her right elbow on a table. Against the skull on the extreme right of the picture, partly outlined against the high light made by a part of her bare left arm, one sees a small crucifix.

Deep rich notes of old rose in the robe, black with brown reflections in the hair, rich olive in the complexion. Peculiar shape of fingers, vivid expression of anguish in the liquid upturned eyes and parted lips.

Sold in sale Mat. Favier, Paris, 1837.

Sold in sale Aguado, Paris, 1843.

Sold in sale Marquis du Blaisel, Paris, 1873.

Mentioned in "Dictionnaire des Peintres" by Lejeune, second volume, page 241.

On canvas; height, 33½ inches; width, 26 inches.

ROBERT LEFEVRE

French School

1756–1831

LEFEVRE stood at the head of the French portrait-painters of his time. He was the favorite portrait-painter of Napoleon and Josephine. He excelled in characterization and in the painting of stuffs. In 1804 his full-length portrait known as "The Lady in Black Velvet" gained him great reputation and established his success.

SISTER OF THE PAINTER

A BRIGHT-MINDED lady with a French gift of mockery was Mademoiselle Lefevre, if we may believe the pencil and brush of her brother. She wears a simple white satin gown with the baby waist of the French Empire, ruffled at the neck, very long in the sleeve. Perhaps it is a volume of Voltaire she has been reading. Observe the agreeable combination of the satin and the green velvet of the chairback.

Signed lower right: Rob't Lefevre, 1803.

On canvas; height, 28¾ inches; width, 23¼ inches.

ULYSSES AND NAUSICAA



TISCHBEIN

1722–1789

Catalogue No. 55

DIOGENES IN HIS TUB



RIBERA
1588–1656

Catalogue No. 58

MELCHIOR DE HONDEKOETER

Dutch School

1636–1695

HONDEKOETER, the son of a Belgian nobleman, "devoted himself to the poultry-yard, and became famous for his pictures of fowl and other birds." His paintings are highly finished, with great transparency of coloring.

COCK AND HEN

SPLENDID example of the poultry pictures of this well-known painter of animals and still life. The proud gait of the chanticleer, his splendid greenish black tail feathers, his fierce eyes, comb and wattles of rich grainy red, and the deep white collar he wears, like the gentlemen of Hondekoeter's day, are told with the greatest simplicity and vigor.

On canvas; height, 33 inches; width, 29 inches.

PETER DE LAER

Dutch School

1613–1673

De Laer, after acquiring the elements of painting, went to Rome, where he lived and worked with Nicholas Poussin and Claude Lorraine. He resided in Rome sixteen years, and was highly esteemed by all classes. "His pictures are faithful imitations of nature admirably composed, spiritedly and correctly designed, colored in a rich and vigorous style."

THE OLD ABBEY INN

An inn which has grown like a tree fungus to the ruins of an abbey is visited by a party of nobles taking a ride through the country. Outside the inn a group of Flemish peasants are drinking and dancing to bagpipe and mandolin. The hostess feeds her cooped chickens to the left, the weary ladies sit or stand near their horses to the right. The dogs of the visitors and of the inn stand about in doubtful attitudes, while in the middle of the scene the host of the tavern, wearing cap and apron, hastens towards the resting group with pitcher and bottle.

Straightforward workmanship, naive pictures of birds in the old trees whose every leaf is shown, fine tones in the tall ruins above the tavern's roof.

Signed on stump: P. v. L.

On canvas; height, 33 inches; width, 43 inches.

EUROPA AND THE BULL



FRANCESCO VERONESE

(MONTEMEZZANO)

1555–1600

Catalogue No. 60

SEBASTIEN BOURDON

French School

1616–1671

BOURDON received his instruction in Paris and in Rome,—studying under Claude Lorraine in the latter city. Although he painted religious pictures, of which his great example is in the Notre Dame of Paris, he particularly excelled in landscapes. The backgrounds of his pictures are exceedingly picturesque. Sir Joshua Reynolds especially commended the example of Bourdon in the National Gallery to his pupils, calling especial attention to it as illustrative of " the poetical style of landscape."

THE FLIGHT INTO EGYPT

EASY, summery landscape and dark blue sky full of cumulous clouds. St. Joseph and the Virgin walking beside the ass, the Virgin holding the sleeping Child, swaddled, in her arms. The backward cast of her eyes and her hasty motion express haste and fear; Joseph plods along with the resignation of old age.

Pleasant tones of distance and sandy roads.

On canvas; height, 22½ inches; width, 31 inches.

STEPHEN ELMER

English School

Second Half of 18th Century

ELMER was a very clever painter of still life. "His works are ingeniously composed, and are executed with a very spirited pencil."

THE POET GRAY'S CAT

"GRAY'S Poems—Ode to a Favorite Cat" is the heading to the open page of the folio on the right of this picture. The cat is a tortoise-shell, supposed to be somewhat of a rarity nowadays, and her interest in the gold-fish leaves her entirely unconscious of the fate that must befall her if she follows the career of Gray's favorite mouser to the bitter end. The tones of gold-fish and dark green curtain, of yellow-spotted cat, and the paler buffs and browns of the old volumes, form a very decorative combination of animal and still life.

On canvas; height, 30 inches; width, 43½ inches.

ON THE GRAND CANAL



CANALETTO

1697–1768

Catalogue No. 64

AFTERNOON ON THE TERRACE



NICHOLAS LANCRET

1690–1743

Catalogue No. 68

JOHN HENRY ROOS

Dutch School

1631–1665

Roos spent the greater portion of his life in Germany. He was accounted " one of the most celebrated animal-painters of his time. He designed everything after nature, and frequently placed his animals in attitudes the most singular and difficult to be represented. His landscape is pleasingly diversified with pleasant fields, woodlands and shepherds' cots, or ruins more picturesque, always adapted to the subject represented. His coloring is fresh and vigorous, his pencil firm and decided."

IDEAL LANDSCAPE IN ITALY

A SCENE of bucolic repose in which landscape, cattle and human beings share that complete restfulness which is so delightful in the country and when transferred to canvas brings its message of peace into the turmoil of city. The shepherdess seated to the right holds a lusty infant to her breast; the cattle dream as they chew the cud; goats and sheep recline at ease near eccentric towers of tufa rock. An exquisite distance with cliff-like plateau and far-off faint hills is broken by the crenelated walls of a 13th century castle.

Fine drawing, mellow colors, suave and tenderly brushed animal and human forms—a perfectly wrought canvas of an original composition.

On canvas; height, 18½ inches; width, 23½ inches.